

ZENO'S PARADOX

BY

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Submitted to the faculty of the
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Master of Music
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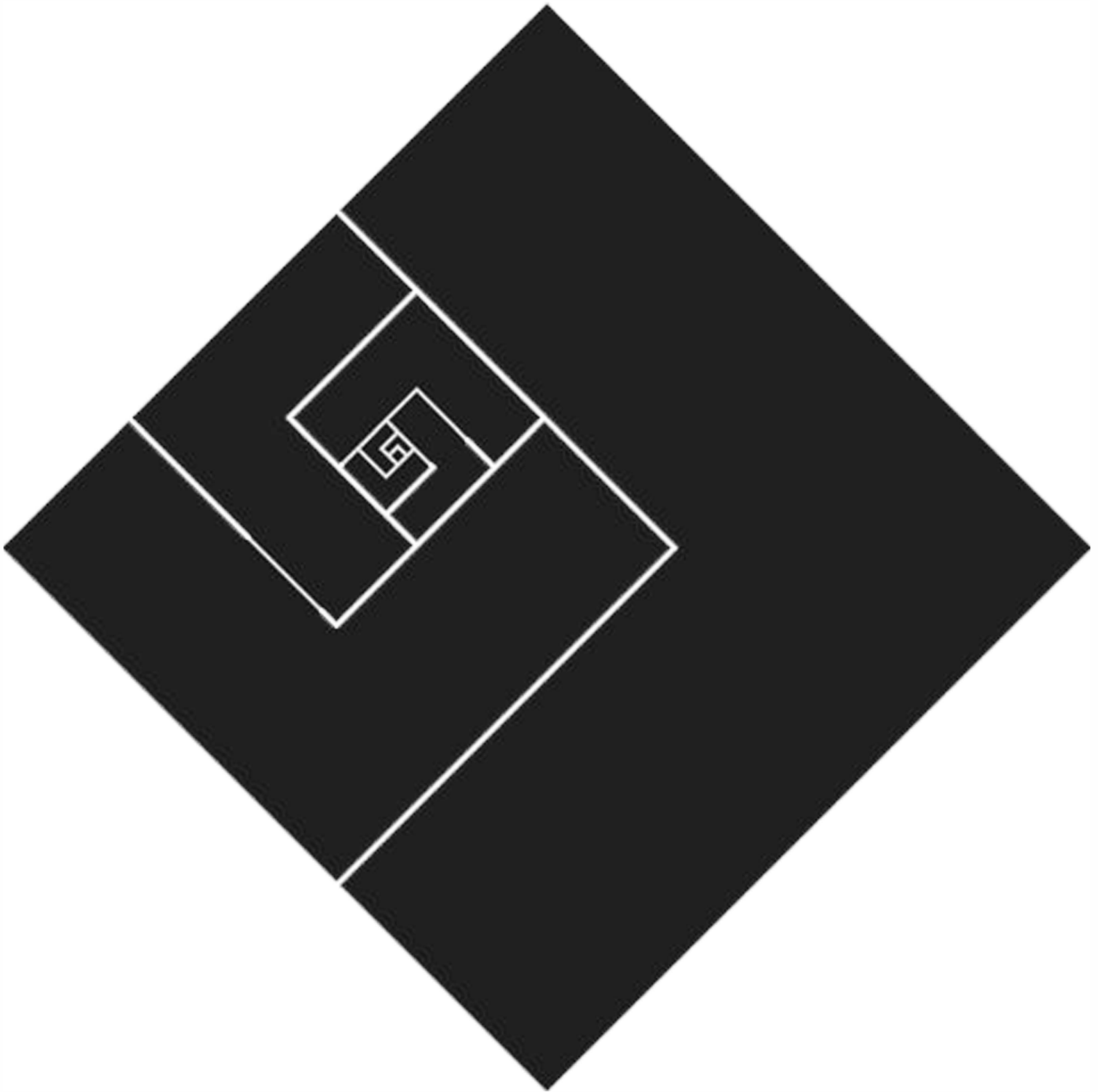
Aaron Travers, Director of Thesis

July 11, 2018

Zeno's Paradox

for full orchestra

Amin Sharifi



Bloomington - 2018

Zeno’s Paradox

for full orchestra

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Instrumentation:

Flute 1 (+ piccolo)
Flute 2
↓ Flute 3 (+ piccolo)

Oboe 1
Oboe 2 (+ cor anglais)
↓ Oboe 3

Clarinet 1 & 2
↓ Clarinet 3

Bassoon 1
Bassoon 2
Bassoon 3 (+ contra bassoon)

Horn 1 & 2
↓ Horn 3 & 4
Trumpet 1 & 2
↓ Trumpet 3
Trombone 1 & 2
↓ Trombone 3
Tuba

Percussion I - IV
Harp 1 & 2
Piano

Violin I
Violin II
Viola
Violoncello
Double bass

↓ tuned a quarter tone lower than orchestra

- I: Xylophone, Glockenspiel, Tam-tam, Bass Drum
- II: Vibraphone, Sus. Cymbal, Snare Drum, Tambourine
- III: Vibraphone, Geophone (or a similar instrument), Tenor Drum
- IV: Crotales, Cymbals, Hand bells

Performance Explanations:

- 1- Score is written in C.
- 2-Free Notation: Events are distributed graphically and proportionally within the beats. Eighth and Sixteenth note indications etc. thus show relative speeds, not precise rhythms.
- 3-

♯ Half sharp (1/4 tone lower than ♯)

♭ Half flat (1/4 tone higher than ♭)

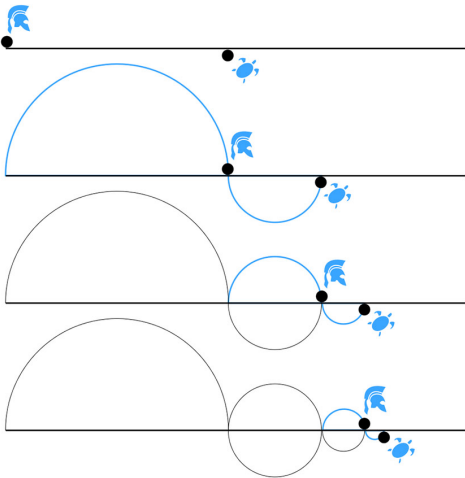
♯♯ 3/4 sharp (1/4 tone higher than ♯)

Program Note:

Zeno's paradoxes are a set of philosophical problems generally thought to have been devised by Greek philosopher Zeno of Elea (ca. 490–430 BC) to support Parmenides' doctrine that contrary to the evidence of one's senses, the belief in plurality and change is mistaken, and in particular that motion is nothing but an illusion.

In a race, the quickest runner can never overtake the slowest, since the pursuer must first reach the point whence the pursued started, so that the slower must always hold a lead. – as recounted by Aristotle, Physics VI:9, 239b15

In the paradox of Achilles and the tortoise, Achilles is in a footrace with the tortoise. Achilles allows the tortoise a head start of 100 meters, for example. If we suppose that each racer starts running at some constant speed (one very fast and one very slow), then after some finite time, Achilles will have run 100 meters, bringing him to the tortoise's starting point. During this time, the tortoise has run a much shorter distance, say, 10 meters. It will then take Achilles some further time to run that distance, by which time the tortoise will have advanced farther; and then more time still to reach this third point, while the tortoise moves ahead. Thus, whenever Achilles arrives somewhere the tortoise has been, he still has some distance to go before he can even reach the tortoise. Therefore, because there are an infinite number of points Achilles must reach where the tortoise has already been, he can never overtake the tortoise.



Achilles and the tortoise

for grand orchestra

M. Amin Sharifi

 \equiv [illegible]

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments and complex musical notation. The score is organized into two main sections, A and B, with various tempo and dynamic markings.

Section A: The tempo is marked as $\text{♩} = 96$ and $\text{♩} = 120$. The dynamics range from *p* (piano) to *ff* (fortissimo). The woodwind section (Fl. 1, Fl. 2, Fl. 3, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4) and brass section (Ctpt. 1, Ctpt. 2, Ctpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba.) are prominent. The string section (Vln. I, Vln. II, Vla., Vcl., Cb.) and percussion (Perc. 2, Pno.) are also present.

Section B: The tempo is marked as $\text{♩} = 50$. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The woodwind section (Fl. 1, Fl. 2, Fl. 3, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4) and brass section (Ctpt. 1, Ctpt. 2, Ctpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba.) are prominent. The string section (Vln. I, Vln. II, Vla., Vcl., Cb.) and percussion (Perc. 2, Pno.) are also present.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The woodwind and brass sections are particularly active, with many notes and slurs. The string section provides a steady accompaniment, and the percussion section adds rhythmic interest.

4/4 3/4

Fl. 1 *ff* *p* *ff*

Fl. 2 *f* *p* *ff*

Fl. 3 *ff* *p* *ff*

Ob. 1 *ff*

Ob. 2 *f*

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f* *sourd. bol*

C Tpt. 3 *f* *sourd. bol*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Perc. 1 *glockenspiel* (l.v.) *mf*

Perc. 2 *sus. cymbal* *mf*

Perc. 4 *crotales* *mf*

Pno. *f*

4/4 3/4

Vln. I *ff* *ff*

Vln. II *ff*

Vla. *tutti ord.* *ff*

Vc. *ff*

Cb. *ff*

♩ = 60 *♩ = 120*

[illegible]

3/4 **G** 4/4 3/4 4/4

Picc. 1 *p* *ff* *p* *ff* *mf* *Change to flute*

Fl. 2 *ff* *ff* *mf*

Picc. 3 *p* *ff* *p* *ff* *mf*

Ob. 1 *ff* *ff* *mf*

Ob. 2 *ff* *ff* *mf*

Ob. 3 *p* *ff* *mf*

Cl. 1 *p* *ff* *p* *ff* *f*

Cl. 2 *p* *ff* *p* *ff* *f*

Cl. 3 *p* *ff* *p* *ff* *f*

Bsn. 1 *ff* *ff* *ff*

Bsn. 2 *ff* *ff* *ff*

Hn. 1 *ff* *mf*

Hn. 2 *ff* *mf*

Hn. 3 *ff* *mf*

Hn. 4 *ff* *mf*

C.Tpt. 1 *ff* *ff* *mf*

C.Tpt. 2 *ff* *ff* *mf*

Tbn. 2 *ff* *ff* *mf*

Tbn. 3 *ff* *ff* *mf*

Tam-tam *p* *pp*

Perc. 2 *ff*

Perc. 3 *ff* *D# C# Bb / E F# G A*

Hp. 1 *ff* *ff* *ff* *D# C# Bb / E F# G A*

Hp. 2 *ff* *ff* *ff* *D# C# Bb / E F# G A*

Pno. *f* *8va*

Vln. I *p* *ff* *p* *ff* *pp* *ff* *pp*

Vln. II *arco* *p* *ff* *p* *ff* *pp* *ff* *pp*

Vla. *unis.* *ff* *ff* *pp* *ff* *pp* *ff* *pp*

Vc. *unis.* *ff* *ff* *pp* *ff* *pp* *ff* *pp*

Cb. *pizz.* *ff* *ff* *pp* *ff* *pp* *ff* *pp*

This page of a musical score is divided into two systems, each containing staves for various instruments. The first system includes staves for Piccolo (Picc. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (CTpt. 1), Trumpet 2 (CTpt. 2), Trumpet 3 (CTpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Tuba (Tba.), and Piano (Pno.). The second system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features several tempo changes indicated by time signatures: 4/4, 3/4, and 2/4. Dynamics markings such as *pp* (pianissimo), *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte) are used throughout. Articulation markings include *accel.* (accelerando). The score is written in a standard musical notation with various clefs and key signatures.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Picc. 1
- Fl. 2
- Fl. 3
- Ob. 1
- Ob. 2
- Ob. 3
- Cl. 1
- Cl. 2
- Cl. 3
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- C Tpt. 1
- C Tpt. 2
- C Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tba.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is written in 2/4, 3/4, and 4/4 time signatures. It includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *pp*, *f*, *p*). The page number 45 is visible in the top left corner.

[illegible]

55 **3**
4 (3-4") **J** ♩ = 100

Picc. 1 *f* 7 3 *airy flutter* *p*

Fl. 2 *f* 7 7 3 *airy flutter* *p*

Fl. 3

Ob. 1 *f* 6 7 7 6 3

Ob. 2 *f* 7 7 6 3

Cl. 1 *f* 3 5 7 7 6 3

Cl. 2 *f* 7 7 6 3

Bsn. 1 *f* 6

Bsn. 2 *f* 3

Cbsn. change to bassoon *ff*

Hn. 1 *ff* *mf*

Hn. 2 *ff* *mf*

C Tpt. 1 harmon mute (no stem) *mp*

C Tpt. 2 harmon mute (no stem) *mp*

C Tpt. 3 harmon mute (no stem) *mp*

Tbn. 1 *f* *p* 3

Tbn. 2 *f* *p* 3

Tbn. 3 *f* *p* 3

Tba. *ff*

Perc. 1 bass drum *f*

Perc. 2 snare drum *f*

Cel.

Pno. no pedal *f* 6 15^{mf} 7 *fff* 3 *mf* 5 6 8^{mf}

3
4 (3-4") **J** ♩ = 100 tutti unis. *p* *f* 7 7 7 *ff* 3 *mf* *ricochet* *mf*

Vln. I *mf* *ricochet* *mf* *ricochet* *mf*

Vln. II *p* 5 *f* 7 7 6 *ff* 3

Vla. *f* 6 6 *ff* 3 5 7 6 *ff* 3

Vc. *ff* sub. *f* 5 *ff* sub. *f* 3

Cb. unis. *ff* *p*

5/8 2/4 5/8 4/4 3/4

Picc. 1

Fl. 2

Fl. 3

C.Tpt. 1

C.Tpt. 2

C.Tpt. 3

Cel.

Pno.

Vln. I

Vln. II

64 **3/4** **K** ♩ = 76 **4/8** **3/8** **5/16** **3/8** **2/4**

Fl. 1 2

Ob. 1 2

Cl. A 1 2 à 2 *sf p*

Bsn. 1 2 *sf p*

Hn. 1 2 *sf p*

Hn. 3 4 *sf p*

C Tpt. 1 2 *f*

Tbn. 1 2 *f*

T.-t. Tam-tam *p*

B. D. Bass Drum *p*

Pno. *mf*

Vln. II *ff* arco

Vla. *ff*

Vc. *ff* Pizz. *mf*

Cb. *ff* arco

69 **2/4** **L** ♩ = ♩ **2/8** **5/16** **2/8** **6/16** **2/8**

Fl. 1 2

Ob. 1 2

Cl. A 1 2

Bsn. 1 2

Hn. 1 2 *f*

Hn. 3 4 *f*

C Tpt. 1 2

Tbn. 1 2

Pno. *f*

Vln. I *f* div. in 3 3

Vln. II *f*

Vla. *f*

Vc. *f* arco

Cb. *f*

97

Fl. 1 2

Ob. 1 2

Cl. Bb 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

C Tpt. 1 2

Tbn. 1 2

T.-L. Cymbals

B. D.

Pno.

3/8

5/16

2/4

5/16

2/4

à 2

f

p

mf

2nd

mf

à 2

f

3rd

f

2nd

p

1st

mf

f

with Timpani mallets

Cymbals

pp

p

Violin I and Violin II staves. Measures 3, 5, 7, 9, and 11. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, *mf*, and *cresc.*. The time signature changes from 3/8 to 5/16 to 2/4, and back to 5/16 and 2/4.

103

Fl. 1 2

Ob. 1 2

Cl. Bb 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

CTpt. 1 2

Tbn. 1 2

Cym.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7 16

2 4

5 16

rit.

1st

à 2

2nd

3rd

pp

cresc.

f

mf

p

with Timpani mallets

arco

119 **2/4** **T** $\text{♩} = \text{♩}$ **7/16** **8/16** **9/16** **8/16** $\text{♩} = \text{♩}$ **2/4**

Ob. 1 2

Cl. Bb 1 2

Bsn. 1 2

T.-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

à 2

mf

cresc.

f

ff

p

p

mf

div. pizz.

f

ff

mf

cresc.

f

ff

mf

cresc.

f

ff

126 **2/4** **U** $\text{♩} = 176$ **Moderato**

Bsn. 1 2

Pno.

Vln. II

Vla.

Vc.

Cb.

à 2

pp

f

cresc.

arco

pp

pp

pp

pp

pp

pp

pp

129

Fl. 1 2

Ob. 1 2

Cl. Bb 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

T.-t.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1st

mf

f

p

mf

f

3rd

mf

f

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

149

Fl. 1 2 $\frac{4}{8}$ $\frac{7}{16}$ $\frac{4}{8}$ $\frac{3}{16}$ $\frac{7}{16}$ $\frac{5}{16}$

Ob. 1 2 pp mf pp

Cl. Bb 1 2 mf mf

Bsn. 1 2 pp

Hn. 1 2 pp

Pno. (pp)

S. Vin. $\frac{4}{8}$ $\frac{7}{16}$ $\frac{4}{8}$ $\frac{3}{16}$ $\frac{7}{16}$ $\frac{5}{16}$

Vln. I p

Vln. II pp

Vla. pp

Vc. pp

==

154

Fl. 1 2 $\frac{5}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{2}{4}$

Ob. 1 2 pp mf

Cl. Bb 1 2 pp mf pp

Bsn. 1 2

Hn. 1 2 $1st$ f $espress.$

Pno. $rit.$

S. Vin. $\frac{5}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{2}{4}$

Vln. I si

Vln. II

Vla.

Vc.

157 **2**/**4** **4**/**4** **Y** ♩ = 152 Vivace

Fl. 1 2 *pp*

Ob. 1 2 *pp*

Cl. Bb 1 2 *pp*

Bsn. 1 2 *pp* *p* à 2

Hn. 1 2 *pp* *p*

Cym. Cymbals *pp*

Pno. *mf*

2/**4** **4**/**4** **Y** ♩ = 152 Vivace

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

160

Fl. 1 2

Ob. 1 2

Cl. Bb 1 2

Bsn. 1 2

Hn. 1 2

H-bells. Handbells (Sol, La, Si)

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

mf

pp

f

cresc.

2
4

4
4

163 **4/4**

Fl. 1 2 *mf*

Ob. 1 2 *mf*

Cl. Bb. 1 2 *mf*

Bsn. 1 2 *cresc.* *f*

Hn. 1 2 *cresc.* *f*

Hn. 3 4 *cresc.* *f*

CTpt. 1 2 *pp* *pp*

Tbn. 1 2 *pp* *pp*

H-bells. *mf* *cresc.*

Cym. (tr)

Pno. *f* *f*

4/4

Vln. I *mf cresc.*

Vln. II *mf cresc.*

Vla. *mf cresc.*

Vc. *mf cresc.*

168

2/4 4/4 9/8 2/4 4/4

Fl. 1 2

Ob. 1 2

Cl. Bb 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

C.Tpt. 1 2

Tbn. 1 2

H-bells.

Cym.

Tamb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *pp* *p* *ff*

170

172 **4/4** **5/4 BB** 173

Fl. 1 2 *f* *pp*

Ob. 1 2 *f* *pp*

Cl. Bb. 1 2 *f* *pp*

Bsn. 1 2 *mf* *pp* à 2

Hn. 1 2 *mf* *pp* 2nd

Hn. 3 4 *mf*

C.Tpt. 1 2 *pp* 1st

Tbn. 1 2 *pp*

H-bells. *f*

Cym. *pp*

Tamb. *pp*

Pno. *ff*

Violins I and II, Viola, and Violoncello parts, measures 1-5. The score is in 4/4 time. Measures 1-4 are marked *p* (piano), and measure 5 is marked *f* (forte). The key signature has one flat (B-flat). The Violins I and II parts feature triplet patterns. The Viola and Violoncello parts also feature triplet patterns. The Violins I and II parts have a *5 BB* (5 B-flat) marking above the staff in measure 5. The Viola and Violoncello parts have a *3* marking above the staff in measure 5.

173 **3** **4**

Fl. 1 2 *ff*

Ob. 1 2 *ff* *pp*

Cl. Bb. 1 2 *ff* *pp*

Bsn. 1 2 *ff* *pp*

Hn. 1 2 *ff* 1st *pp*

Hn. 3 4 *ff* 3rd *pp*

CTpt. 1 2 *mf* *molto* *pp*

Tbn. 1 2 *mf* *molto* *pp*

H-bells. *ff*

Cym. *tr.* *mf* *molto*

Tamb. *pp* To T.-t.

Pno.

3 **4**

Vln. I *ff* *f* 175

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

175 **4/4** **5/4** **8/8** $\text{♩} = \text{♩}$

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. Bb 1 2 *ff*

Bsn. 1 2 *ff* à 2

Hn. 1 2 *ff*

Hn. 3 4 *ff*

C.Tpt. 1 2 *mf* *molto*

Tbn. 1 2 *mf* *molto*

H-bells.

Cym. *mf* *molto*

Tamb.

Pno. *ff*

4/4 **5/4** **8/8**

Vln. I *ff*

ff

Vln. II *ff*

ff

ff

Vla. *ff*

ff

Vc. *ff*

177 **CC** ♩ = 112 **4** **7** **9** **DD** ♩ = 112 **5** **4**

poco rit. Δ

Fl. 1 2 *ff* *à 2*

Ob. 1 2 *ff*

Cl. Bb 1 2 *ff*

Bsn. 1 2 *ff* *à 2* *pp* *ff* *à 2*

Hn. 1 2 *ff* *pp* *ff*

Hn. 3 4 *ff* *pp* *ff*

CTpt. 1 2 *ff* *pp* *ff*

Tbn. 1 2 *ff* *pp* *ff*

Cym. *ff* *f*

T.-t. *ff* *f*

B. D. *ff* *f*

Pno. *ff* *ff*

Vln. I **5** **4** **7** **9** **5** **4**

Vln. II *ff*

Vla. *ff*

Vc. *ff* *pp* *ff* *unis.*

Cb. *ff* *pp* *ff*

182

poco rit.

$\text{♩} = \text{♩} = 112$

rit.

Fl. 1 2

Ob. 1 2

Cl. Bb 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

CTpt. 1 2

Tbn. 1 2

Cym.

T.-t.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/8

7/16

5/16

4/8

3/8 EE

5/8

pp

f

mf

mp

div.

1st

à 2

3st

211 **2/4** HH ♩ = 96 accel. **5/8** **2/4** ♩ = 120 **3/4** **II** ♩ = 50 **4/4**

Fl. 1 *p* *mf* *f* *ff* *pp*

Fl. 2 *p* *mf* *f* *ff*

Fl. 3 *p* *mf* *f* *ff* *pp*

Ob. 3 *f*

Cl. 1 *mp* *f* *ff*

Cl. 2 *mp* *f*

Cl. 3 *f*

Bsn. 1 *ff*

Bsn. 2 *f*

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3 *fff*

Hn. 4 *fff*

C.Tpt. 1 *fff* mute cup

C.Tpt. 2 *fff*

C.Tpt. 3 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff* *p*

Tbn. 3 *fff* *p*

Tba. *fff* *p*

Perc. 2 *mf* *geophone*

Pno. *f* *8va* *ff* *2da*

Vln. I *p* *mf* *f* *p* *f* *div. in 4*

Vln. II *tutti* *pp* *ff* *div. in 2*

Vla. *2 solos* *p* *tutti* *gliss. harm.* *f* *div. in 3* *s.p. tr.* *p < f* *f*

Vc. *tutti unis.* *ff* *div. in 4* *p* *ff* *ff*

Cb. *f* *ff* *pp*

218

4 **3**

$\text{♩} = 60$ $\text{♩} = 120$

Fl. 1 *ff* *p* *ff*

Fl. 2 *f* *p* *ff*

Fl. 3 *ff* *p* *ff*

Ob. 1 *ff*

Ob. 2 *f*

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f* *sourd. bol*

C Tpt. 3 *f* *sourd. bol*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Perc. 1 *glockenspiel* (l.v.) *mf*

Perc. 2 *sus. cymbal* *mf*

Perc. 4 *crotales* *mf*

Pno. *f*

4 **3**

$\text{♩} = 60$ $\text{♩} = 120$

Vln. I *ff* *ff* *ff*

Vln. II *ff*

Vla. *tutti ord.* *ff*

Vc. *ff*

Cb. *ff*

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings, tempo changes, and a 'change to piccolo' instruction.

Instrument Staves:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2
- Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Tbn. 1, Tbn. 2, Tbn. 3
- Tba.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Tempo and Dynamic Markings:

- Tempo:** $\text{♩} = 50$, $\text{♩} = 60$, $\text{♩} = 120$
- Dynamic Markings:** *pp*, *f*, *ff*, *mf*, *p*, *sfz*, *ord.*, *s.p.*, *tr.*, *div. in 4*, *div. in 2*, *tutti*, *unis.*, *(s.p.)*
- Tempo Changes:** *poco accel.*
- Other Instructions:** *change to piccolo*

Score Structure:

- The score is divided into measures, with a large measure spanning the first two systems.
- The first system includes a tempo change from $\text{♩} = 50$ to $\text{♩} = 60$.
- The second system includes a tempo change from $\text{♩} = 60$ to $\text{♩} = 120$.
- The third system includes a tempo change from $\text{♩} = 120$ to $\text{♩} = 60$.

4

KK

228

4

Picc. 1

Picc.

tr

5

ff

3

3

Fl. 2

tr

5

ff

3

3

Picc. 3

Piccolo

tr

5

ff

3

3

Ob. 1

5

ff

3

3

Ob. 2

5

ff

3

3

Ob. 3

5

ff

3

3

Cl. 1

5

ff

3

3

Cl. 2

5

ff

3

3

Cl. 3

5

ff

3

3

Bsn. 1

pp

f

Bsn. 2

pp

f

Cbsn.

pp

mp

Hn. 1

pp

mf

Hn. 2

pp

mf

C.Tpt. 1

f

Tbn. 1

f

Tbn. 2

f

Tbn. 3

f

Tba.

f

4

KK

2

LL

4

4

KK

2

LL

4

Vln. I

ord.

8va

ff

Vln. I

ord.

8va

ff

Vln. I

ord.

8va

ff

Vln. I

ord.

8va

ff

Vln. I

ord.

8va

ff

Vln. II

pp

ff

Vln. II

pp

ff

Vln. II

pp

ff

Vln. II

pp

ff

Vln. II

pp

ff

Vla.

pp

ff

Vla.

pp

ff

Vla.

pp

ff

Vla.

pp

ff

Vla.

pp

ff

Vc.

ord.

ff

s.p.

Vc.

ord.

ff

s.p.

Cb.

ord.

ff

s.p.

Cb.

ord.

ff

s.p.

Cb.

ord.

ff

s.p.

Cb.

ord.

ff

s.p.

Cb.

ord.

ff

s.p.

MM

34

24

34

24

34

232

Picc. 1

Fl. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

MM

34

24

34

24

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4 NN 4/4 3/4 4/4

Picc. 1 *p* *ff* *p* *ff*

Fl. 2 *ff* *ff* *mf*

Picc. 3 *p* *ff* *p* *ff* Change to flute

Ob. 1 *ff* *ff* *mf*

Ob. 2 *ff* *ff* *mf*

Ob. 3 *p* *ff* *mf*

Cl. 1 *p* *ff* *p* *ff* *f*

Cl. 2 *p* *ff* *p* *ff* *f*

Cl. 3 *p* *ff* *p* *ff* *f*

Bsn. 1 *ff* *ff* *ff*

Bsn. 2 *ff* *ff* *ff*

Hn. 1 *ff* *mf*

Hn. 2 *ff* *mf*

Hn. 3 *ff* *mf*

Hn. 4 *ff* *mf*

C.Tpt. 1 *ff* *ff* *mf*

C.Tpt. 2 *ff* *ff* *mf*

Tbn. 2 *ff* *ff* *mf*

Tbn. 3 *ff* *ff* *mf*

Tam-tam *p* *pp*

Perc. 1

Perc. 2 *ff*

Perc. 3 *ff* *

Hp. 1 *fff*

Hp. 2 *fff*

Pno. *f* *8va*

3/4 NN 4/4 3/4 4/4

Vln. I *p* *ff* *p* *ff*

Vln. II *arco* *p* *ff* *p* *ff*

Vla. *unis.* *ff* *ff* *s.p.* *pp* *ff* *pp*

Vc. *unis.* *ff* *ff* *arco* *ff* *5* *6*

Cb. *pizz.* *ff* *ff* *arco div.* *ff* *3* *5*

